987

National
Endowment
for the Arts

Music Program:

Music Professional Training
Career Development Organizations
Music Recording
Services to Composers
Centers for New Music Resources
Special Projects

Application Guidelines Fiscal Year 1987

Music

Music Professional Training
Career Development Organizations
Music Recording
Services to Composers
Centers for New Music Resources
Special Projects

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Application Calendar

Grant Category	Application Postmark Deadline	Announcement of Grant Award or Rejection	Earliest Project Beginning Date
Music Professional Training	Oct. 24, 1986	June 1987	Sept. 1, 1987
Career Development Organizations	Sept. 30, 1986	June 1987	Sept. 1, 1987
Music Recording	Sept. 30, 1986	June 1987	Sept. 1, 1987
Centers for New Music Resources	Sept. 30, 1986	June 1987	Sept. 1, 1987
Services to Composers	Sept. 30, 1986	June 1987	Sept. 1, 1987
Special Projects	Sept. 30, 1986	June 1987	Sept. 1, 1987

These guidelines have been revised. Please read them carefully. Note that this book contains one copy of the Project Grant Application Form NEA–3 (Rev.). If you plan to apply for assistance in more than one category, please make photocopies of the blank Project Grant Application Form. Do not request additional forms from the Program.

Late applications will be rejected.

Incomplete applications are unlikely to be funded.

Preface

The National Endowment for the Arts, an independent agency of the Federal Government, was created in 1965 to encourage and assist the nation's cultural resources. The Endowment is advised by the National Council on the Arts, a presidentially appointed body composed of the Chairman of the Endowment and 26 distinguished private citizens who are widely recognized for their expertise or interest in the arts. The Council advises the Endowment on policies, procedures, and programs, in addition to making recommendations on grant applications.

Statement of Mission National Endowment for the Arts

Preamble

Throughout the ages, man has striven to go beyond the limits of the immediate physical world to create that which was not there before and thus nourish the human spirit. Our first record of man's perception of the world around him was through art scratched on cave walls, carved in stone, or modeled in clay. Man's need to make, experience, and comprehend art is as profound as his need to speak. It is through art that we can understand ourselves and our potential. And it is through art that we will be understood and remembered by those who will come after us.

This nation's governance is based on our people's commitment to freedom of imagination, thought, and expression. Our many aesthetic and cultural traditions are precious to us—for the rich variety of their beauty and as a symbol of the diverse nature of the United States.

Primary support for the arts has always come directly from the people of this nation: artists in localities all across the country who create and sustain the arts and contributors who support the arts out of conviction and as a matter of civic and regional pride.

It was in this context that the National Foundation on the Arts and the Humanities Act was enacted in 1965. The Congress found that "the encouragement and support of national progress and scholarship in the humanities and the arts, while primarily a matter of private and local initiative, is also an appropriate matter of concern to the Federal Government . . ."

The Congress also found that "while no government can call a great artist or scholar into existence, it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry, but also the material conditions facilitating the release of this creative talent . . ."

Mission

The mission of the National Endowment for the Arts is:

- To foster the excellence, diversity, and vitality of the arts in the United States and
- To help broaden the availability and appreciation of such excellence, diversity, and vitality.

In implementing its mission the Endowment must exercise care to preserve and improve the environment in which the arts have flourished. It must not, under any circumstances, impose a single aesthetic standard or attempt to direct artistic content.

Implementation

Who: The Endowment assists individual artists; those who act on behalf of artists or audiences; organizations whose primary intention is artistic or educational; and state and local arts agencies. Demonstrated or potential excellence and capacity to conceive, develop, or present a work of art are primary criteria.

Statement of Mission
National Endowment for the Arts, continued

What: Endowment activities:

- Demonstrate national recognition of the importance of artistic excellence.
- Provide opportunities for artists to develop their talents.
- Assist in the creation, production, presentation/exhibition of innovative and diverse work that has potential to affect the art form and directly or indirectly result over time in new art of permanent value.
- Assure preservation of our cultural heritage.
- Increase the performance, exhibition, and transmission of art to all people throughout the nation.
- Deepen understanding and appreciation of the arts among all people nationwide.
- Encourage serious and meaningful art programs as part of basic education.
- Stimulate increasing levels of nonfederal support of the arts.
- Improve the institutional capacity of the best of our arts organizations to develop, produce, present, and exhibit bold and varied fare.
- Provide information about the arts, their artistic and financial health, and the state of their audiences.

How: The Endowment, in conjunction with private and public partners, carries out its mission through grants programs and a wide range of leadership and advocacy activities. The Endowment also serves as a national forum to assist in the exchange of ideas and as a catalyst to promote the best developments in the arts and education about them. The Endowment's grants programs include individual, project, and longer term institutional support.

Endowment decision-making is guided by peer panel review and the National Council on the Arts and by additional advice from the artistic fields and their public and private supporters. The Endowment works closely with its public partners (the state and local arts agencies) to reflect regional, state, and local perspectives and assist cooperation in implementation of government arts support programs. The Endowment's programs are aimed at benefiting all people of this nation regardless of sex, race, creed, national origin, handicap, age, or habitat.

Information about the Endowment and its programs is contained in Guide to the National Endowment for the Arts, which is available from:

Public Information Office
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506
202/682-5400
202/682-5496 Voice/TTY

Visually impaired people may obtain a cassette recording of these or any other Endowment Program's guidelines and the Guide to the National Endowment for the Arts by writing or calling:

Music Section
National Library Service
for the Blind and Physically Handicapped
The Library of Congress
Washington, D.C. 20542
202/287-9254

Please specify which publication (e.g., the Guide to the National Endowment for the Arts or a specific Program's current guidelines) you wish to have recorded.

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Introduction

The Music Program of the National Endowment for the Arts assists creative and performing artists of exceptional talent, and music performing, presenting, and service organizations of the highest artistic level and of national or regional significance.

Important Information

This guideline book contains information on the following categories:

- Music Professional Training
- Career Development Organizations for Solo Recitalists and Ensembles
- Music Recording
- Centers for New Music Resources
- Services to Composers
- Special Projects.

Please look through this book carefully for the category best suited to your needs. Be sure to note the eligibility requirements and deadline in each section.

If you decide to apply for a grant, the "How to Apply" section within each category specifies the supporting material you will need to send with your application. Do not send the material separately. After your application is received, it will be reviewed according to the process described on page 5.

If you have questions, write or phone the Music Program. We can be reached at:

Music Program
National Endowments for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506
202/682-5445

Grant Amounts

Applications should present the genuine financial requirements of the project. Ask only for the amount of Federal support you need to accomplish the project.

Applicants whose grants are recommended at less than the amount requested may be asked to revise the project budget. The revision may involve a reduction in the scope of the project and/or the budget to include funds from non-Endowment sources.

Matching Funds

Generally, grants to organizations may be used to pay no more than half the cost of any project. Each grantee must match the funds on at least a one-to-one basis. Matching funds may come from any nonfederal source.

The required matching funds should come from cash contributions or earned income, if possible. In-kind contributions (such as donated space, supplies and services) used toward Endowment grants will be carefully reviewed by the panels and must be carefully documented in line with Federal recordkeeping requirements. The Arts Endowment encourages the use of state, local, corporate, and other private support to match Federal funds.

Scope of Projects

Though the Endowment welcomes new programs, it is equally concerned with strengthening existing programs. Organizations should not plan projects that are beyond their means or that can be sustained only with continued Endowment funding.

Continuing Support

Each year panelists review every application on its merits in competition with other applications in the same area of assistance. An award granted one year does not imply Endowment support for subsequent years.

READEX FICHE best copy available

Final Reports

At the end of the grant period, the Endowment requires Final Reports of all grantees. If you receive a grant, complete instructions on final reporting will accompany the grant letter.

Grantees who have failed to submit required Final Reports for previous grants are not eligible to apply for subsequent funding.

Acknowledgment of Endowment Support

All grantees must credit the National Endowment for the Arts in all published materials and announcements regarding the project.

Application Review

After the appropriate Music Advisory Panel, a rotating committee of experts in the relevant fields, reviews the applications, the National Council on the Arts makes recommendations to the Chairman of the National Endowment for the Arts for final decision. Applicants are then notified.

Information regarding action taken on applications cannot be made public until after the panelists and the Council have made their recommendations and the Chairman has reached a decision. You will be notified of the action on your request according to the Application Calendar on the inside front cover of these guidelines.

When an applicant is notified that he or she has received a grant, the grantee may request full or partial payment, depending on the nature and schedule of the project.

All inquiries about grant and application procedures should be directed to the Music Program.

Categories of Funding

Music Professional Training

The purpose of the Music Professional Training category is to foster the career development of committed, talented American musicians through support of their training and education as artists. The program seeks to instill a long term commitment to improving both the standard of professional training and the opportunities available to artists at the career entry level of professional music. Grants are available only to post-secondary programs which provide outstanding advanced training to prepare Americans for professional careers in the field of music.

Eligibility

Organizations must meet the legal requirements on page 31. Organizations/training programs must:

- Have been in existence for at least two years at the time of application.
- Have regularly scheduled ongoing activities.
- Provide post-secondary, professional training for careers in music.
- Provide evidence of screening procedures in the selection of students.
- Utilize professional artists as an integral part of the training.
- For former grantees, have submitted required Final Reports for completed Music Program grants since (and including) Fiscal Year 1983. These reports must be submitted by the application deadline.

Recipients of Endowment funded scholarships must be United States citizens or permanent residents of the U.S.

The Music Program requires all applicants to insure that opportunities are provided for minority artists and audiences.

We Do Not Fund

- Faculty and administrative staff salaries.
- Performance activities.
- Workshops and seminars which are not part of the ongoing curriculum.
- Programs that do not have regularly scheduled ongoing activities.
- Purchase or repair of musical instruments or equipment.
- Building or renovation of physical facilities.
- General academic support or administrative overhead.
- Foreign tours or foreign travel.
- Competitions.
- Research.
- Commissioning of new musical works. (The Music Program supports the creation of new works through its Composer, Consortium Commissioning, and Jazz categories. See page 28.)
- Professional training programs conducted by opera-musical theater companies.
- Youth or student orchestras whose membership is not primarily post-secondary.
- Individuals.
- Supplies.

Project Examples

Possible projects include:

- Scholarships for American students residing permanently in the United States.
- Activities designed to bridge the gap between training and career entry.
- Activities designed to improve training opportunities for minorities.

On the application form, applicants should be very specific in outlining the project and how it is to be carried out.

(Continued on next page)

Review Criteria

In reviewing applications, Music Advisory Panelists consider eligibility requirements and the following factors:

- Recruitment procedures of applicant organization.
- Talent screening and selection procedures.
- Nature, extent of involvement, and quality of practicing professional artists in the training.
- Commitment to American artists and American music as part of the overall curriculum.
- History of institution's excellence and effectiveness in preparing artists for active professional careers.
- Specific program efforts to prepare students for professional careers as practicing artists.
- Range of music repertoire and experience provided in the training.
- Recent graduates and their achievements in the professional field of music.
- Quality of administration.
- Organizational stability and fiscal responsibility.
- Merit of the project and the institution's ability to accomplish it.
- Local and state financial support, from both public and private sources.
- Relationship of requested amount to the project's total budget.
- Provision of opportunities for minority artists and audiences.

Grant Amounts and Matching Funds

Matching grants will generally range between $5,000 and $40,000 (or higher). All grants will require at least a one-to-one match. Grants of $15,000 or more will generally require a match of three-to-one and will be made as Treasury Fund grants. (See page 32.)

Arts Endowment funds may not be used to replace funds already budgeted for scholarships or for training programs. Those organizations requesting support for scholarships should be aware that grant and matching funds may be used only for scholarships. In addition, the enhancement of recruiting through increased scholarship amounts may not be the purpose of the project.

Deadline and Announcement Dates

Applications must be postmarked no later than October 24, 1986 for projects taking place between September 1, 1987 and August 31, 1988. Do not expect notification of grant award or rejection before June 1987. The period of support under this category generally will not exceed 12 months.

All required supporting materials must be submitted as part of the application package.

Late applications will be rejected. Incomplete applications are unlikely to be funded.

How to Apply/ Music Professional Training

For All Applicants

Please send the materials outlined below in one package to:

Grants Office/MPT, 8th floor
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

If an applicant is part of a larger organization such as a university, all application information, including supplementary materials, should refer to the music professional training program, not the larger organization.

All materials must be typed; copies must be clearly readable. All information should be on 8½" × 11" paper. Please submit materials in the order shown below. Number and label each item submitted. Be sure to keep copies for your records. The Endowment cannot be responsible for any loss or damage.

(Continued on next page)

The following materials must be submitted for your application package to be considered complete:

1. **Three copies** of Project Grant Application Form NEA–3 (Rev.). One copy must be the typed, signed original. Instructions on completing this form start on page 33. One blank form can be found at the back of this book.

2. **Two copies** of the completed Music Professional Training Supplementary Information Sheet on pages 39–41.

3. One copy of the Assurance of Compliance Form on page 55. All applicants must submit a completed form whether or not one has been submitted previously.

4. One copy of the Internal Revenue Service determination letter for tax-exempt status or of the official document identifying the applicant as a unit of state or local government.

5. **Two copies** of an audited financial statement for the most recently completed fiscal period, if such a statement exists specifically for your institution's music activities. Otherwise, please provide **two copies** of a balance statement on music activities for this period.

6. **Two copies** of an operating budget detailing estimated income and expenses for the 1985–86, 1986–87, and 1987–88 academic years. If you are part of a larger institution, include only data reflecting the organization's involvement with music professional training. Please be sure to specify the amount of money available for scholarships and for visiting master artists, excluding any anticipated Arts Endowment support.

7. **Two copies** of required Final Reports for completed Music Program grants since (and including) Fiscal Year 1983, if not previously submitted, and an interim narrative report of any current Music Professional Training grant.

8. **Two copies** each of your institution's catalogue or bulletin for the upcoming academic year, and, if available, for the academic year following that.

9. **Two copies** of a list providing the name and current professional affiliation(s) of each individual who has graduated from your program in the last five years.

10. Previous grantees should include a list of scholarship recipients for the last three years and their instrument and/or voice classification.

11. If you are applying for support of an activity involving another organization, a confirming statement from that organization indicating a commitment to this activity. The Project Summary (Section IV) on the application form should specify the organization, the number of students involved, the activities the student(s) will be expected to carry out, and other pertinent details.

12. The completed Application Acknowledgment Card on the back cover of these guidelines

NOTE: Final Descriptive Reports and Financial Status Reports are due 90 days after the grant ending date. Grantees who have failed to submit required final reports for previous grants are not eligible to apply for subsequent funding.

In addition to the above materials, applications for scholarship aid, conductors' symposia and/or conductor training programs must also include the materials described on the following page.

(Continued on next page)

How to Apply/
Music Professional Training,
continued

APPLICATIONS FOR SCHOLARSHIP AID MUST ALSO INCLUDE:

1. **Two copies** of a statement outlining the institution's procedures for recruiting for and awarding music scholarships and fellowships (how students are selected, how amounts are determined, the amount of aid to students in various major fields of concentration). Please note any special efforts under way to recruit women and minority group members. Grant and matching funds may be used only for scholarships.

2. **Two copies** of repertoire lists from the last two years and the planned repertoire for the coming year of the large performing ensembles associated with the institution.

APPLICATIONS FOR CONDUCTORS' SYMPOSIA AND/OR CONDUCTOR TRAINING PROGRAMS MUST ALSO INCLUDE:

1. Letters from master teachers as well as participants, stating their commitment to the program.

2. **Two copies** of repertoire lists from the last two years and the planned repertoire for the coming year.

NOTE: Final Descriptive Reports and Financial Status Reports are due 90 days after the grant ending date. Grantees who have failed to submit required Final Reports for previous grants are not eligible to apply for subsequent funding.

CHECK YOUR APPLICATION PACKAGE CAREFULLY. LATE APPLICATIONS WILL BE REJECTED. INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

If new information which might affect your application becomes available after submission of the application, please mail the new material with an explanatory note directly to the Music Program/MPT.

Career Development Organizations for Solo Recitalists and Ensembles

This category assists organizations, other than presenting organizations and educational institutions, which are devoted primarily to the professional career development of American solo recitalists. Under Pilot Residency Projects, this category also offers support for ensembles to undertake residencies through music professional training programs or metropolitan and regional orchestras.

Career Development Organizations for Solo Recitalists

Eligibility

Organizations must:

- Meet the legal requirements on page 31.
- Have been in existence for at least two years at the time of application.
- Have at least ten recitalists on their current roster at the time of application, and book at least three recitals a year for each one.
- For former grantees, have submitted required Final Reports for completed Music Program grants since (and including) Fiscal Year 1983.

The Music Program requires all applicants to insure that opportunities are provided for minority artists and audiences.

We Do Not Fund

- Work toward academic degrees.
- Competitions or any expenses associated with competitions.
- Foreign travel.
- Purchase or repair of musical instruments or permanent equipment.
- Construction or renovation of facilities. (See Challenge Grants under "Other Programs of Interest" on page 29.)
- General operating expenses.
- Ensembles (see Career Development Organizations for Ensembles on page 10).

(Continued on next page)

Career Development Organizations for Solo Recitalists, continued

Project Examples

This category is designed to support projects which directly benefit American solo recitalists. These may include but are not limited to:

- Booking and scheduling services.
- Management and career counseling services.
- Promotional materials.
- Residencies.
- Travel and lodging of recitalists in conjunction with career advancement opportunities.

Organizations may also request assistance for administrative expenses. Projects which benefit recitalists directly, however, will be given preference. Administrative expenses may not exceed 25 percent of the total project cost.

Review Criteria

In reviewing applications, Music Advisory Panelists consider eligibility requirements and the following factors:

- Strength of commitment to the career development of American solo recitalists during each of the past two years.
- Effectiveness of career development services provided to solo recitalists.
- Quality of administration.
- Organizational stability and fiscal responsibility.
- Merit of the project and applicant's ability to carry it out.
- Provision of opportunities for minority artists and audiences.

In addition to specifying the purpose(s) for which funds are being requested, the Summary of Project Description (Section IV of the application form) should also address the above review criteria.

Grant Amounts and Matching Funds

Matching grants will generally range between $5,000 and $25,000. Grants may be used to pay no more than half the cost of any project. Each grantee must match the funds on at least a one-to-one basis. Grants of $15,000 or more may require a three-to-one match.

Deadline and Announcement Dates

Applications must be postmarked no later than September 30, 1986 for projects beginning between September 1, 1987 and August 31, 1988. Do not expect notification of grant award or rejection before June 1987. The period of support under this category generally will not exceed 12 months.

All required supporting materials must be submitted as part of the application package.

Late applications will be rejected. Incomplete applications are unlikely to be funded.

Career Development Organizations for Ensembles/ Pilot Residency Projects

Residency Projects are designed to give emerging American ensembles professional performing experience through residencies in communities. The aim of this pilot effort is to help launch artistic careers for outstanding young American artists by providing a variety of performance opportunities.

Eligibility

- Training institutions that meet the requirements described under Music Professional Training/Eligibility on page 6.
- Regional and metropolitan orchestras which are Endowment grantees under Orchestras' Artistic and Administrative Activities at the time of application.

Former grantees must have submitted required Final Reports for completed Music Program grants since (and including) Fiscal Year 1983.

Funds may be used for ensemble residency fees for members of the participating ensemble only.

During the Endowment-funded residency, all members of the ensemble must be remunerated in accordance with the legal requirements on page 31.

(Continued on next page)

Eligibility, continued

The applicant institution must work closely with the ensemble (see "Ensemble Requirements" below); must assume full responsibility for the proposed project, including identifying sources of matching funds; and must undertake full accounting of how grant funds are spent.

Participating ensembles must undertake residencies of at least six weeks in any one community. Ensembles will be expected to become an integral part of the community and maintain a high degree of visibility through outreach and other similar activities.

Ensemble Requirements

In addition to the factors noted above, participating ensembles must:

- Be composed of American musicians of exceptional talent.
- Demonstrate high standards of performance.
- Demonstrate a commitment to American music within a diversified repertoire.
- Have been in existence for at least one year at the time of application.
- Have presented at least four concerts in the past year.

For an ensemble residency at a training institution:

- Members of the ensemble need not be matriculating students at the institution at the time of application, but must be graduate-level students preparing for professional careers in music, with some type of affiliation with the applicant institution.
- Residency projects must be under the supervision of an experienced member of the institution.

For an ensemble residency with a regional or metropolitan orchestra:

- Members of the ensemble must be emerging musicians at career entry level not otherwise involved with the orchestra.
- Residency projects must be under the supervision of the music director, the concertmaster, or an experienced member of the orchestra.

The ensemble in residence may not receive an Ensembles (Chamber Music, New Music, or Jazz) grant for the same time period.

Review Criteria

In reviewing applications for residency projects, Music Advisory Panelists consider:

- Artistic quality of ensemble proposed for the residency as demonstrated by the cassette submitted (in duplicate) with the application (see "How to Apply" section on page 12 for instructions).
- Merit of the project as demonstrated by a detailed residency plan included in the application package.
- Types of concerts and repertoire proposed as part of the residency.
- Proposed budget for a one-year residency indicating matching funds.

Grant Amounts and Matching Funds

Matching grants will generally range between $5,000 and $20,000.

Deadline and Announcement Dates

Applications must be postmarked no later than September 30, 1986 for projects beginning between September 1, 1987 and August 31, 1988. Do not expect notification of grant award or rejection before June 1987. The penod of support under this category generally will not exceed 12 months.

All required supporting materials must be submitted as part of the application package.

Late applications will be rejected. Incomplete applications are unlikely to be funded.

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Please send the materials outlined below in one package to:

Grants Office/CD, 8th floor
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

All materials must be typed; copies must be clearly readable. All information should be on 8½" × 11" paper. Please submit materials in the order shown below. Number and label each item submitted. Be sure to keep copies for your records. The Endowment cannot be responsible for any loss or damage.

1. **Three copies** of Project Grant Application Form NEA-3 (Rev.). One copy must be the typed, signed original. Instructions on completing this form start on page 33. One blank form can be found at the back of this book.

2. One copy of the Assurance of Compliance Form on page 55. All applicants must submit a completed form whether or not one has been submitted previously.

3. One copy of the Internal Revenue Service determination letter for tax-exempt status or of the official document identifying the applicant as a unit of state or local government.

4. **Two copies** of an audited financial statement for the most recently completed fiscal period. An unaudited financial statement is acceptable if an audited statement is not available. An audited statement, however, must be sent as soon as it is available.

5. **Two copies** of an operating budget detailing total estimated income and expenses for 1986–87 and 1987–88.

6. **Two copies** of required Final Reports for completed Music Program grants since (and including) Fiscal Year 1983, if not previously submitted, and an interim narrative report on any current Career Development Organizations grant.

In addition to items 1–6 above, **all Career Development Organizations for Solo Recitalists applicants** must submit the following materials:

7. **Two copies** of the completed Career Development Organizations for Solo Recitalists Supplementary Information Sheet on pages 43–44.

8. **Two copies** of a brief history of your organization and your organization's involvement with solo recitalists. This should include a detailed description of your organization's methods for developing the careers of solo recitalists, an update on the current positions of recitalists assisted by your organization in past seasons, and a brief statement summarizing your organization's involvement with minority artists and audiences.

9. **Two copies** of a detailed description of the method used by your organization to recruit and select the recitalists assisted. This should include a description of the methods for publicizing your auditions, as well as copies of any publicity announcements used; the application materials your organization sends to artists wishing to join your roster; and a list of the names and professional qualifications of your selection committee.

10. **Two copies** of a list of solo recitalists assisted by your organization during the past two years and samples of promotional materials used.

(Continued on next page)

11. **Two copies** of your current brochure and a list of those recipients already chosen for assistance during the 1986–87 and 1987–88 seasons. Please indicate the ratio of staff members to the number of artists currently assisted by your organization.

12. **Two copies** of biographical sketches of the chief administrator(s) for the proposed project.

13. A list of other applications you have made or intend to make to the Arts Endowment this year.

14. The completed Application Acknowledgment Card on the back cover of these guidelines.

In addition to items 1–6 above, **all Pilot Residency Projects applicants** must submit the following materials:

15. **Two copies** of the completed Pilot Residency Projects Supplementary Information Sheet on pages 45–46.

16. Regional and metropolitan orchestra applicants must submit **two copies** of the Orchestra Supplementary Information Sheet which they submitted with their previous Artistic and Administrative Activities application. All other Pilot Residency Project applicants must submit **two copies** of the Music Professional Training Supplementary Information Sheet on pages 39–41.

17. **Two copies** of a letter from the appropriate member of the applicant institution stating that he/she will be supervising the residency project and the amount of time to be devoted to the project.

18. **Two copies** of a complete repertoire list of the ensemble to be in residence.

19. **Two copies** of programs from concerts by the ensemble proposed for the residency in the past year.

20. **Two copies** of biographical sketches of members of the proposed ensemble and the supervising member of the applicant institution/orchestra.

21. **Two copies** of one cassette of the ensemble to be in residence. Please read carefully "Instructions for Submitting Cassettes" on page 14.

A CASSETTE (IN DUPLICATE) MUST ACCOMPANY EACH PILOT RESIDENCY PROJECT.

NOTE: Final Descriptive Reports and Financial Status Reports are due 90 days after the grant ending date. Grantees who have failed to submit required Final Reports for previous grants are not eligible to apply for subsequent funding.

CHECK YOUR APPLICATION PACKAGE CAREFULLY. LATE APPLICATIONS WILL BE REJECTED. INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

If new information which might affect your application becomes available after submission of the application, please mail the new material with an explanatory note directly to the Music Program/CD.

(Continued on next page)

Career Development Organizations, continued
Instructions for Submitting Cassettes

All applicants under **Career Development Organizations for Ensembles/Pilot Residency Projects** must submit a cassette (in duplicate) of the ensemble to be in residence. Only cassettes may be submitted. Other types of recordings (e.g., disc or reel-to-reel tape) are not acceptable.

Artistic quality, as demonstrated by the sample cassette submitted in duplicate, is a primary criterion in the panels' evaluation of your application. **It is to your advantage to make certain that the cassette you submit (in duplicate) is of the highest possible artistic and audio quality.**

Content

The cassette you submit in duplicate must be of recent, unedited (except that applause may be deleted), live performances by the ensemble to be in residence.

Format

- **Only cassettes may be submitted.** Other forms of recordings are not acceptable.
- Use high bias premium normal/chrome tapes. Do not use metal or voice quality tapes. If you use noise reduction, encode Dolby B only.
- Submit **two copies** of the cassette, ready to play, with works recorded on one side only, not exceeding a total of fifteen minutes in length.
- As advisory panelists' time is limited, please indicate through counter numbers selections or segments which best represent the ensemble's quality. (As counter numbers vary widely, it is recommended that you place these selections at the beginning of the cassette.)
- Label the cassette (both copies) with:
  —Applicant's name and address.
  —Performers' names.
  —Composers' names.
  —Titles of the works recorded.
  —Counter numbers for the beginning of each selection.
  —Date of the performance(s).

Cassettes will not be returned.

Music Recording

The Music Recording category offers assistance to nonprofit organizations and to solo and duo performers for the recording and distribution of American music. The purposes of this category are to:

- Encourage the recording and preservation of music composed by Americans.
- Make American music widely available to the greatest number of people.
- Increase the recording opportunities for American vocalists, instrumentalists, and ensembles of exceptional talent.
- Advance the distribution and promotion of recorded American music.

Eligibility

- Nonprofit recording and distribution companies that have been in existence for at least four years at the time of application. Recording companies must have released at least ten recordings in the last four years.

- Performing and presenting organizations which are currently eligible under other Music or Opera-Musical Theater Program guidelines and which have letters of commitment from recording companies (letters of intent are not acceptable). Letters of commitment may come from nonprofit or commercial recording companies.

- Individual performers for solo or duo recording projects which do not have orchestral or ensemble accompaniment. Applicants must have letters of commitment from nonprofit or commercial recording companies (letters of intent are not acceptable).

  An individual applicant must be a United States citizen or a permanent resident of the U.S. and a professional musician who performs as a soloist, a member of a duo, or a recitalist with an accompanist.

- All organizational applicants must meet the legal requirements on page 31, including the requirement that all personnel on Arts Endowment-supported projects must be paid no less than prevailing minimum compensation.

  If an otherwise qualified group does not have the appropriate legal status, a nonprofit organization with such status may apply on the group's behalf. The applicant organization must work closely with the group; must assume full responsibility for the proposed project, including identifying sources of matching funds; and must undertake full and accurate accounting of the ways in which grant funds are spent.

- Former grantees must have submitted required Final Reports for completed Music Program grants since (and including) Fiscal Year 1983. These reports must be submitted by the application deadline.

An organization or individual may submit only one application each fiscal year. Each application generally may request support for no more than three recordings. At least 1,000 copies of each recording must be produced and issued within two years of the project starting date.

The Music Program requires all applicants to insure that opportunities are provided for minority artists and audiences.

We Fund

Recording and distribution activities designed to make American music more widely available to the greatest number of people. Priority will be given to recording American music that has not been recorded previously (or, if previously recorded, has been deleted from the catalogue). Recordings should be widely distributed and remain in circulation.

Applicants are encouraged to submit projects that may result, over a period of time, in the recording and distribution of complete sets of works (or genres of works) by America's finest composers—past and present.

Recording and distribution companies are encouraged to consider projects that include licensing and reissuing materials by American composers deleted from commercial catalogues. Applicants must submit letters of intent from the owner or owners of the rights to release the materials.

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Music Recording, We Fund, continued

Endowment funds may be requested to assist with items such as:

- Musicians' costs.
- Conductors' fees (except for solo or duo projects).
- Technicians' fees.
- Liner notes.
- Advertising.
- Mailing.
- Studio rentals.
- Administrative staff.
- Licensing and reissuing costs.

We Do Not Fund

- Recording or reissuing of works by other than American composers.
- Narrations or other activities where the music is secondary.
- Commercial recording and distribution companies.
- Creation of new companies.
- Commission of new music works. (The Music Program supports the creation of new works through its Composer, Consortium Commissioning, and Jazz categories. See page 28.)
- Purchase of recording equipment.
- Foreign recordings.
- Foreign artists.
- Ensembles whose members are not predominantly United States citizens or permanent residents of the U.S.
- Foreign travel.
- Videotapes, video cassettes, video discs.
- Student recording activities.
- Research.

Grant Amounts and Matching Funds

Grants to organizations generally range between $5,000 and $20,000, and rarely exceed $50,000. Grants to individuals generally range between $3,000 and $7,000. Organizational grantees must match grants on at least a one-to-one basis. Individual grantees (solo and duo performers) must provide at least one-third the total project cost. The Endowment recognizes that the needs of recording projects vary greatly and urges applicants to be realistic in their requests.

In the case of recording and distribution companies, the amount granted will be directly related to the number of recordings produced and total sales in the previous year(s).

In the case of grants to individuals, funds will not be released by the Endowment until the Music Program receives a copy of the executed contract between the grantee and the recording/distribution company.

Review Criteria

In reviewing applications, panelists first consider:

- Artistic quality
  - —Standards of performance as demonstrated by sample recordings submitted.
  - —Repertoire of proposed recording(s) or of existing recordings in the case of distribution projects.
  - —Quality of previous recordings.
  - —Applicant's ability to accomplish the artistic aims.

They then consider:

- Nature of the project
  - —Commitment to American music and American artists.
  - —Proposed marketing and promotion of recordings.
  - —Proposed distribution of recordings.

- Quality of administration
  - —Accuracy and realism of the budget.
  - —Relationship of the amount requested to the project's total budget.
  - —Support from public and private sources.
  - —Organizational stability and fiscal responsibility.

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Deadline and Announcement Dates

Applications must be postmarked no later than September 30, 1986 for projects starting between September 1, 1987 and August 31, 1988. Do not expect notification of grant award or rejection before June 1987. The period of support under this category generally will not exceed 12 months.

All required supporting materials must be submitted as part of the application package. Late applications will be rejected. Incomplete applications are unlikely to be funded.

Interim and Final Reports

An interim report is required from all Music Recording grantees with submission of the first payment request. This report should address itself to the progress of the project as of that date.

At the end of the grant period, the Endowment requires final fiscal and descriptive reports from all grantees. As part of the Final Report, grantees will be expected to send one copy of the completed recording to the Endowment. If you receive a grant, complete instructions on reporting will accompany the grant letter.

Grantees who have failed to submit required Final Reports for previous grants are not eligible to apply for subsequent funding.

Acknowledgment of Endowment Support

All grantees must credit the National Endowment for the Arts for those specific American works supported under the grant project.

How to Apply/Music Recording

For All Applicants

Please send the materials outlined below in one package to:

Grants Office/REC, 8th floor
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

All materials must be typed; copies must be clearly readable. All information should be on 8½" × 11" paper. Please submit materials in the order shown below. Number and label each item submitted. Be sure to keep copies for your records. The Endowment cannot be responsible for any loss or damage.

If a qualified group without the appropriate legal status applies through some other nonprofit organization, all budgetary and programming information should refer to the performing group, not to the applicant organization.

The following materials must be submitted for your application package to be considered complete (individuals are not required to submit those items which are asterisked):

1. **Three copies** of Project Grant Application Form NEA–3 (Rev.). One copy must be the typed, signed original. Instructions on completing this form start on page 33. One blank form can be found at the back of this book.

   In Section IV of the application form (Summary of Project Description), list all the works, with composer(s) and performer(s), to be included on the recording(s) to be released. Of these works, specify those that you plan to record and/or distribute with Endowment support and, for each of them, provide:

   - Composer's name.
   - Date and approximate length of composition.
   - Perfomer(s) and/or performing group (if different from applicant). Please specify the number of instrumentalists and vocalists involved. If the musicians are not a permanent ensemble or are not part of an orchestra, include a list identifying each musician by name and instrument.
   - Projected date of recording.
   - The number of recording sessions proposed and the length of each session.
   - Projected date of distribution.

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Please note that detailed information on marketing, promotion, and distribution is requested on the Music Recording Supplementary Information Sheet and should not be provided on the application form.

2. For individual applicants, **two copies** of the completed Music Recording Supplementary Information Sheets A and B on pages 47–49.

   For organizational applicants, **two copies** of the completed Music Recording Supplementary Information Sheets B and C on pages 49, 51 and 52.

3. One copy of the Assurance of Compliance Form on page 55. All applicants must submit a completed form whether or not one has been submitted previously.

*4. One copy of the Internal Revenue Service determination letter for tax-exempt status or the official document identifying the applicant as a unit of state or local government.

*5 **Three copies** of an audited financial statement for the most recently completed fiscal period. An unaudited statement is acceptable if an audited statement is not available. An audited statement, however, must be sent as soon as it is available. If your organization does not have audited financial statements, a financial statement signed by an official of the organization with legal authority to obligate the organization must be submitted.

*6. **Three copies** of a budget giving a breakdown of projected income and expenses for each year beginning with the current fiscal period, up to and including the year for which support is requested.

*7. **Two copies** of a brief history of the organization, including names of board of directors and names and titles of key personnel.

8. **Two copies** of a brief narrative describing how the selections to be recorded were determined and, if the performer or ensemble is different from the applicant, why this selection was made. (This narrative should be no more than two pages.)

9. **Two copies** of resume(s) of the composer(s) whose works are to be recorded.

10. **Two copies** of letters or statements of cooperation from the composer(s) whose works are to be recorded. If this is not possible, provide **two copies** of a letter from the publisher.

11. **Two copies** of a budget breakdown of estimated production costs for each proposed recording.

12. **Two copies** of required Final Reports for completed Music Program grants since (and including) Fiscal Year 1983, if not previously submitted, and an interim narrative report on any Music Recording grant still under way. Label the report with the grant number, grantee name, and address.

13. One copy of final recordings for your two most recently completed Music Recording grants, whether or not they have been submitted previously. Label the recordings with the grant number, grantee name, and address. Please read carefully "Instructions for Submitting Sample Work" on page 20.

14. **Two copies** of one cassette of a work by the composer(s) to be involved in the proposed project (not applicable to recording and distribution companies applying to reissue recordings). Please read carefully "Instructions for Submitting Sample Work" on page 20.

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15. **Two copies** of one cassette of a recent, unedited, live performance by the performing artist and/or ensemble involved in the proposed project (not applicable to recording and distribution companies applying to reissue recordings). Please read carefully "Instructions for Submitting Sample Work" on page 20.

16. The completed Application Acknowledgment Card on the back cover of these guidelines.

Applications from recording and distribution companies must also include:

1. **Two copies** of an artistic and administrative development plan for a four-year period. This plan should provide specific information for each year from 1985–86 through 1988–89. It should be no more than four pages and must be signed by the general manager and the board president. It should address the following topics:

   - Major changes, including significant increases or decreases in productions, acquisitions, and distribution that have occurred over the past year or that are planned for the next three, and factors that have contributed or will contribute to these changes.

   - Plans to provide opportunities for American musicians and composers to have their work recorded and distributed.

2. **Two copies** of a schedule and budget for recording projects during the previous year through the period for which support is requested. Identify those Endowment application projects for which you have given letters of commitment.

3. One copy of no more than two different recordings previously released. Please read carefully "Instructions for Submitting Sample Work—Additional Samples" on page 21.

4. A current catalogue of your company's releases.

5. For projects which include licensing and reissuing materials deleted from commercial catalogues:

   - **Two copies** of a letter of intent from the owner or owners of the rights to release the materials. The letter should also specify the date on which the materials were removed from commercial catalogues.

   - **Two copies** of one cassette of the recording proposed to be reissued. If not available, contact the Music program (202/682-5445).

Applications from performing and presenting organizations must also include:

1. **Two copies** of a letter of commitment from a recording company (letters of intent are not acceptable). Letters without the following information will be considered invalid: the length of time the recordings will remain in print and the exact number of records to be produced. The letter of commitment must also indicate that the rights to the master recording will revert to the applicant should the record go out of print.

2. **Two copies** of a brief (no more than two pages) history of the recording company, describing the recent career of the record label, including the number of releases over the past four years and a list of American works recorded over the past three years.

3. Programs from the last three years.

4. A recording released by the proposed recording company if the company may be unfamiliar to the advisory panel. Please read carefully "Instructions for Submitting Sample Work—Additional Samples" on page 21.

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How to Apply/
Music Recording,
continued

Applications from individuals must also include:

1. **Two copies** of a letter of commitment from a recording company (letters of intent are not acceptable). Letters without the following information will be considered invalid: the length of time the recordings will remain in print and the exact number of records to be produced. The letter of commitment must also indicate that the rights to the master recording will revert to the applicant should the record go out of print.

2. **Two copies** of a brief (no more than two pages) history of the recording company, describing the recent career of the record label, including the number of releases over the past four years and a list of American works recorded over the past three years.

3. A recording released by the proposed recording company if the company may be unfamiliar to the advisory panel. Please read carefully "Instructions for Submitting Sample Work—Additional Samples" on page 21.

4. **Two copies** of a complete resume. In the case of duo recording projects, the application materials must include the resumes of each performer.

5. Brochures, programs, and/or other public information materials demonstrating your experience as a soloist or as duo performers.

NOTE: Final Descriptive Reports and Financial Status Reports are due 90 days after the grant ending date. Grantees who have failed to submit required Final Reports for previous grants are not eligible to apply for subsequent funding.

CHECK YOUR APPLICATION PACKAGE CAREFULLY. LATE APPLICATIONS WILL BE REJECTED. INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

If new information which might affect your application becomes available after submission of the application, please mail the new material with an explanatory note directly to the Music Program/REC.

Instructions for
Submitting Sample Work

Artistic quality, as demonstrated by the sample recordings submitted, is a primary criterion in the panel's evaluation of your application. This is a highly competitive program. **It is to your advantage to make certain that the recordings you submit are of the highest possible artistic and audio quality.**

Required Samples

(1) **Two copies** each of no more than three cassettes with:

- Works by the composer(s) to be involved in the project.
- Recent, unedited (except that applause may be deleted), live performances by the performing artist(s) or ensemble(s) to be involved in the project. Cassettes for duo recording projects should be of the proposed artists performing together.

At least one sample must be of a work similar to the work proposed in the project.

(2) One copy of final recording(s) from your two most recently completed Music Recording grants, whether or not previously submitted. **Label each recording with the grant number, grantee name, and address.**

(Continued on next page)

Format for Cassettes

- Use high bias premium normal/chrome tapes. Do not use metal or voice quality tapes. If you use noise reduction, encode Dolby B only.

- As advisory panelists' time is limited, please indicate through counter numbers selections or segments which best represent the applicant's quality. (As counter numbers vary widely, it is recommended that you place these selections at the beginning of the tape.)

- Submit **two copies** of each cassette, ready to play, with works recorded on one side only. You may submit up to three cassettes, but you must submit two copies of each.

- Label each cassette (both copies) with:
  —Applicant's name and address.
  —Performers' names.
  —Composers' names.
  —Conductor's name.
  —Titles and counter numbers of the works recorded.
  —Date of the performance.

Additional Samples

- If you think the proposed composer and/or the work to be recorded may be unfamiliar to the advisory panel, you should also submit one copy of the score for the proposed work. Label the score with the applicant's name and address, the composer's name, title of the work, and date of composition.

- If you think the proposed recording company(ies) may be unfamiliar to the panel, you should also submit sample recordings, but not as a substitute for the required samples. Clearly label the recording with the applicant's name and address.

Whenever possible, all sample materials should be included in the application package submitted by the applicant. If the sample is sent from another source, the sender should make sure that the material is clearly labelled with the information listed above and mailed directly to the Music Program/REC. Samples sent from another source must be postmarked no later than the application deadline of September 30, 1986.

Cassettes will not be returned. Sample scores and discs will be returned to the applicant by regular mail after the panel has reviewed them. The Endowment cannot be responsible for any loss or damage or for the return of materials not properly identified.

Centers for New Music Resources

Grants are available to centers for new music resources, including electronic music studios, computer centers, and other innovative facilities. Through support of these facilities, the Endowment hopes to:

- Make available to professional composers new musical resources too extensive for individuals to develop and maintain.
- Encourage collaboration between professional composers and other creative artists.

Eligibility

Centers must have been in operation for at least two years at the time of application. They may be independent or affiliated with another organization such as a municipal, state, or regional agency, museum, or university. All applicants must meet the legal requirements on page 31.

Former grantees must have submitted required Final Reports for completed Music Program grants since (and including) Fiscal Year 1983. These reports must be submitted by the application deadline.

The Music Program requires all applicants to insure that opportunities are provided for minority artists and audiences.

We Fund

- Equipment purchase.
- Equipment maintenance.
- Workshops and seminars.
- Visiting composer residencies.
- Administrative costs.

We Do Not Fund

- Staff salaries when the individual(s) is a staff member of a university.
- Students or research assistants at university centers.
- Commissions. (The Music Program supports the creation of new works through its Composer, Consortium Commissioning, and Jazz categories. See page 28.)
- Center facilities when the primary use is as a teaching facility.
- Performances.
- Foreign travel.

Grant Amounts and Matching Funds

Matching grants will generally range between $3,000 and $20,000. Grants may be used to pay no more than half the cost of any project. Each grantee must match the funds on at least a one-to-one basis. Grants of $15,000 or more may require a three-to-one match. The Endowment recognizes that the needs of these centers vary widely and urges applicants to be realistic in their requests.

Any in-kind matching used toward Endowment grants will be carefully reviewed by the Music Advisory Panel and must be documented in line with Federal record-keeping requirements. The Music Program prefers that equipment acquisition be matched with capital funds on at least a one-to-one basis.

Review Criteria

In reviewing applications, advisory panelists consider eligibility requirements and the following factors:

- Artistic quality.
- Accessibility to a broad range of composers, outside the institution or center staff.
- Quality of administration.
- Organizational stability and fiscal responsibility.
- Local and other nonfederal support.
- Merit and scope of the project.
- Appropriateness of requested equipment for the center.
- Provision of opportunities for minority artists and audiences.
- Accuracy and completeness of the application.

(Continued on next page)

Deadline and Announcement Dates

Applications must be postmarked no later than September 30, 1986 for projects beginning between September 1, 1987 and August 31, 1988. Do not expect notification of grant award or rejection before June 1987. The period of support under this category generally will not exceed 12 months.

All required supporting materials must be submitted as part of the application package.

Late applications will be rejected. Incomplete applications are unlikely to be funded.

How to Apply/Centers for New Music Resources

Please send the materials outlined below in one package to:

Grants Office/CTR, 8th floor
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

If the center is part of a larger organization such as a university, all application information and materials should refer to the center itself.

All materials must be typed; copies must be clearly readable. All information should be on 8½" × 11" paper. Please submit materials in the order shown below. Number and label each item submitted. Be sure to keep copies for your records. The Endowment cannot be responsible for any loss or damage.

The following materials must be submitted for your application package to be considered complete:

1. **Three copies** of Project Grant Application Form NEA–3 (Rev.). One copy must be the typed, signed original. Instructions on completing this form start on page 33. One blank form can be found at the back of this book.

2. **Two copies** of the completed Centers for New Music Resources Supplementary Information Sheet on pages 53–54.

3. One copy of the Assurance of Compliance Form on page 55. All applicants must submit a completed form whether or not one has been submitted previously.

4. One copy of the Internal Revenue Service determination letter for tax-exempt status or of the official document identifying the applicant as a unit of state or local government.

5. **Two copies** of a financial statement for the most recently completed fiscal period. This statement must be for the center only. An unaudited financial statement is acceptable if an audited statement is not available, but the audited financial statement must be forwarded when available.

6. **Two copies** of a total operating budget detailing estimated income and expenses for 1985–86 and 1986–87.

7. **Two copies** of required Final Reports for completed Music Program grants since (and including) Fiscal Year 1983, if not previously submitted, and an interim narrative report on any current Centers for New Music Resources grant.

8. **Two copies** of a brief history of the organization.

9. **Two copies** each of biographical sketches of the chief participants in the proposed project. This information should document these individuals' experience and ability in the field and whether or not they are new to the program.

10. A list of grants you have received from the Arts Endowment since Fiscal Year 1983 and a list of any applications currently pending in other Endowment programs.

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How to Apply/ Centers for New Music Resources, continued

11. If your application includes a request to purchase equipment, also submit a detailed equipment budget. If you are applying specifically for equipment acquisition, staff salaries not related to installation or training should not be included as part of the budget. Indicate what new equipment is to be purchased, what equipment is being replaced, and when it was purchased. Also submit a list of your present equipment.

12. Provide a list of composers who have used the center within the past two years and those who are expected to use it under this application. Please identify the composers as faculty, staff, student, or other (e.g., visiting professional).

13. If your project includes composer residencies, provide detailed information on the selection process, duration and type of residencies, and remuneration.

14. **Two copies** of one cassette of at least two works created at the center and a full list of compositions created at the center within the last five years. Please read carefully "Instructions for Submitting Cassettes" on page 26.

15. The completed Application Acknowledgment Card on the back cover of these guidelines.

NOTE: Final Descriptive Reports and Financial Status Reports are due 90 days after the grant ending date. Grantees who have failed to submit required Final Reports for previous grants are not eligible to apply for subsequent funding.

CHECK YOUR APPLICATION PACKAGE CAREFULLY. LATE APPLICATIONS WILL BE REJECTED. INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

If new information which might affect your application becomes available after submission of the application, please mail the new material with an explanatory note directly to the Music Program/CTR.

Services to Composers

A limited number of grants are available to organizations for projects that serve composers. Grants in this category may be used to support newsletters, workshops, seminars, administrative personnel, technical assistance, and other similar activities. Grants may not be used to help purchase equipment or to support performances.

Eligibility

Organizations must serve composers on a national or regional basis, meet the legal requirements on page 31, and have been in operation for at least two years at the time of application. Organizations may submit only one application in this category.

Former grantees must have submitted required Final Reports for completed Music Program grants since (and including) Fiscal Year 1983. These reports must be submitted by the application deadline.

The Music Program requires all applicants to insure that opportunities are provided for minority artists and audiences.

Grant Amounts and Matching Funds

There are no minimum or maximum grant amounts. The nature, scope and importance of the proposed project and the availability of funds determine grant amounts.

Grants may be used to pay no more than half the cost of any project. Each grantee must match the funds on at least a one-to-one basis. Grants of $15,000 or more may require a three-to-one match.

Any in-kind matching used toward Endowment grants will be carefully reviewed by the Music Advisory Panel and must be documented in line with Federal record-keeping requirements.

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Review Criteria

In reviewing applications, advisory panelists consider eligibility requirements and the following factors:

- Merit of the project and the applicant's ability to carry it out.
- Applicant's record of service to composers on a national or regional basis.
- Quality of administration.
- Organizational stability and fiscal responsibility.
- Relationship of the requested amount to the project's total budget.
- Local and other nonfederal support.
- Provision of opportunities for minority artists and audiences.
- Accuracy and completeness of the application.

Deadline and Announcement Dates

Applications must be postmarked no later than September 30, 1986 for projects beginning between September 1, 1987 and August 31, 1988. Do not expect notification of grant award or rejection before June 1987. The period of support under this category generally will not exceed 12 months.

All required supporting materials must be submitted as part of the application package.

Late applications will be rejected. Incomplete applications are unlikely to be funded.

How to Apply/ Services to Composers

Please send the materials outlined below in one package to:

Grants Office/STC, 8th floor
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

All materials must be typed; copies must be clearly readable. All information should be on 8½" × 11" paper. Please submit materials in the order shown below. Number and label each item submitted. Be sure to keep copies for your records. The Endowment cannot be responsible for any loss or damage.

The following materials must be submitted for your application package to be considered complete:

1. **Three copies** of Project Grant Application Form NEA–3 (Rev.). One copy must be the typed, signed original. Instructions on completing this form start on page 33. One blank form can be found at the back of this book.

2. One copy of the Assurance of Compliance Form on page 55. All applicants must submit a completed form whether or not one has been submitted previously.

3. One copy of the Internal Revenue Service determination letter for tax-exempt status or of the official document identifying the applicant as a unit of state or local government.

4. **Two copies** of an audited financial statement for the most recently completed fiscal period. An unaudited financial statement is acceptable if an audited statement is not available. An audited statement, however, must be sent as soon as it is available.

5. **Two copies** of a total operating budget detailing estimated income and expenses for 1985–86 and 1986–87.

6. **Two copies** of required Final Reports for completed Music Program grants since (and including) Fiscal Year 1983, if not previously submitted, and an interim narrative report on any current Services to Composers grant.

7. One list of board members, including their terms of office.

8. **Two copies** of a brief narrative, to help illustrate regional or national significance, including: (a) history of the organization; (b) purposes; (c) membership profile; and (d) scope of services rendered, including geographic distribution.

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9. **Two copies** of more specific information on the programs and services planned for the grant period. This material should include: (a) why these activities are needed; (b) how they relate to the organization's purposes; and (c) for workshops, what topics will be covered, who will attend, and a sample cassette of previous similar workshop activities (see "Instructions for Submitting Cassettes" on page 26).

10. **Two copies** each of biographical sketches of the chief participants in the proposed project.

11. A list of grants you have received from the Arts Endowment since Fiscal Year 1983 and a list of any applications currently pending in other Endowment programs.

12. The completed Application Acknowledgment Card on the back cover of these guidelines.

NOTE: Final Descriptive Reports and Financial Status Reports are due 90 days after the grant ending date. Grantees who have failed to submit required Final Reports for previous grants are not eligible to apply for subsequent funding.

CHECK YOUR APPLICATION PACKAGE CAREFULLY. LATE APPLICATIONS WILL BE REJECTED. INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

If new information which might affect your application becomes available after submission of the application, please mail the new material with an explanatory note directly to the Music Program/STC.

Instructions for Submitting Cassettes

Each Centers for New Music Resources applicant and any Services to Composers applicant whose project includes workshops must submit **two copies** of one cassette. Only cassettes may be submitted. Other types of recordings (e.g., disc or reel-to-reel tape) are not acceptable.

Artistic quality, as demonstrated by the sample cassette submitted in duplicate, is a primary criterion in the panel's evaluation of your application. This is a highly competitive program. **It is to your advantage to make certain that the cassette you submit (in duplicate) is of the highest possible artistic and audio quality.**

Content

For Centers for New Music Resources, the cassette you submit in duplicate must include at least two works created at the center.

For Services to Composers applications which include workshops, the cassette you submit in duplicate must include previous similar workshop activities.

Format

- **Only cassettes may be submitted.** Other forms of recordings are not acceptable.
- Submit **two copies** of the cassette, ready to play, with works recorded on one side only.
- Use high bias premium normal/chrome tapes. Do not use metal or voice quality tapes. If you use noise reduction, encode Dolby B only.
- As advisory panelists' time is limited, please indicate through counter numbers selections or segments which best represent the applicant's quality. (As counter numbers vary widely, it is recommended that you place these selections at the beginning of the cassette.)
- Label the cassette (both copies) with:
  —Applicant's name and address.
  —Composers' names.
  —Date of composition.
  —Titles and counter numbers of the works recorded.

Cassettes will not be returned.

Special Projects

This category is designed to respond to **innovative and exemplary projects that will have a broad impact on the music field** and that are not eligible under the other categories described in the Music Guidelines. Projects must be consistent with the intent of the Music Program as outlined in the introduction on page 4. Only a limited number of projects of national or regional significance will be supported. Organizations must meet the legal requirements on page 31.

Former grantees must have submitted required Final Reports for completed Music Program grants since (and including) Fiscal Year 1983. These reports must be submitted by the application deadline.

All performing organization applicants will be required to submit a cassette (in duplicate). See "Instructions for Submitting Cassettes" below.

We Do Not Fund

- Foreign artists.
- Foreign travel.
- Competitions.
- Individuals.
- Avocational organizations.
- Creation of new organizations.
- Purchase of musical instruments or permanent equipment.
- Construction or renovation of facilities.
- General academic support or administrative overhead.
- Basic real estate and maintenance costs.

Deadline and Announcement Dates

Organizations interested in applying must contact the Music Program (202/682-5445) before applying. There is one deadline for this category: Applications must be postmarked no later than September 30, 1986 for projects beginning between September 1, 1987 and August 31, 1988.

Instructions for Submitting Cassettes

Each performing organization applicant must submit **two copies** of one cassette. Only cassettes may be submitted. Other types of recordings (e.g., disc or reel-to-reel tape) are not acceptable.

Artistic quality, as demonstrated by the sample cassette submitted in duplicate, is a primary criterion in the panel's evaluation of your application. This is a highly competitive program. **It is to your advantage to make certain that the cassette you submit (in duplicate) is of the highest possible artistic and audio quality.**

Content

The cassette you submit in duplicate must be of recent, unedited (except that applause may be deleted), live performances.

Format

- Only cassettes may be submitted. Other forms of recordings are not acceptable.
- Submit **two copies** of the cassette, ready to play, with works recorded on one side only.
- Use high bias premium normal/chrome tapes. Do not use metal or voice quality tapes. If you use noise reduction, encode Dolby B only.
- As advisory panelists' time is limited, please indicate through counter numbers selections or segments which best represent the applicant's quality. (As counter numbers vary widely, it is recommended that you place these selections at the beginning of the cassette.)
- Label the cassette (both copies) with:
  —Applicant's name and address.
  —Conductor's name (if applicable).
  —Composers' names.
  —Titles and counter numbers of the works recorded.
  —Performing group (if different from applicant).
  —Date of the recording.

Cassettes will not be returned.

Other Programs of Interest

Overall information about the Endowment and its programs is contained in Guide to the National Endowment for the Arts, available from the Endowment Public Information Office.

Those programs which may be of particular interest to individuals involved in the music field are described briefly below. For further information, call the number provided or write:

_____ (Appropriate Program Name)
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

Music

The Arts Endowment's Music Program (202/682-5445) offers assistance in a number of areas in addition to those presented in this book.

Fellowships

- Composers: for composers and individuals collaborating with composers.
- Jazz: for professional jazz musicians and composers.
- Solo Recitalists: for music recitalists.

Presenters and Festivals; Jazz Management and Special Projects

- Presenters and Festivals: for organizations which present one or more of the following and for music festivals which present two or more of the following:

  —Chamber Music or New Music.
  —Jazz.
  —Solo Recitalists.
  —Chorus (along with one or more of the above).
  —Orchestra (along with one or more of the above).
  —Opera-Musical Theater (for music festivals only).

- Jazz Management: for jazz organizations and consortia of three or more jazz ensembles seeking support for a new or previously unpaid management position.

- Jazz Special Projects: for jazz organizations and ensembles proposing innovative projects of national or regional significance.

Music Ensembles

- For ensembles performing music in the following areas:

  —Chamber Music, New Music, or Jazz.
  —Chorus.
  —Orchestra.

- Composer in Residence: for two or more music performing organizations which wish to sponsor a composer in residence.

- Consortium Commissioning: for consortia of three or more performing organizations and solo recitalists for the commissioning and performance of American works.

Dance

The Dance Program assists choreographers and organizations that perform and present dance. (202/682-5435)

Design Arts

The Design Arts Program supports a variety of projects in architecture; landscape architecture; urban design, historic preservation, and planning; interior design; graphic design; industrial design; and fashion design. The Program offers grants to organizations and individual fellowships. (202/682-5437)

Expansion Arts

The Expansion Arts Program supports professionally-directed arts organizations of high artistic quality which are deeply rooted in and reflective of the culture of a minority, inner city, rural, or tribal community. (202/682-5443)

Folk Arts

The Folk Arts Program supports the presentation and documentation of traditional arts and artists. (202/682-5449)

Inter-Arts

The Presenting Organizations category of the Inter-Arts Program assists projects designed to improve the ability of professional presenting organizations to present diverse, high quality, interdisciplinary arts programming in their communities. The Inter-Arts Program also assists other arts projects and organizations, including artists' colonies and service organizations, that involve two or more arts disciplines. (202/682-5444)

Media Arts: Film/Radio/Television

The Media Arts Program offers assistance to individuals and nonprofit organizations involved in film, video, radio, and television. (202/682-5452)

Opera-Musical Theater

The Opera-Musical Theater Program assists the production of opera and musical theater, the development and performance of new and seldom-produced works, and the broadening of audiences through touring. (202/682-5447)

Challenge Grants

Challenge Grants are designed to help arts institutions broaden the base and increase the level of contributed support from nonfederal sources. Organizations receiving Challenge Grants must match every Federal dollar with at least three dollars from other sources. Matching funds must be from new sources or represent increased giving from former donors. Applicants are expected to have comprehensive, long-range institutional development plans and fundraising strategies at the time of application. (202/682-5436)

Office for Special Constituencies

The Office for Special Constituencies assists individuals and nonprofit organizations in making arts activities accessible to older adults, disabled and institutionalized populations. As part of its advocacy and technical assistance efforts, model project guidelines are developed with Endowment programs to encourage projects that demonstrate innovative ways to make the arts accessible. Please call or write the Office concerning current model project guidelines, technical assistance materials relating to accessibility, or for assistance in developing accessible programs. (202/682-5531 or 202/682-5496 Voice/TTY)

Arts Endowment United States Information Agency Agreement

In October 1978, The National Endowment for the Arts and the International Communication Agency, now known as the United States Information Agency (USIA), signed a Memorandum of Understanding. Under the agreement, the Endowment advises the USIA on its support of international touring. The USIA may be able to provide some facilitative assistance for companies and individuals who have arranged tours overseas. Send your confirmed overseas touring schedules directly to the USIA at the address below. Further, each year the USIA directly sponsors a few performing arts presentations, often as extensions of privately arranged tours, in response to requests from American Embassies abroad.

Although groups or individuals not eligible for support from the Endowment Music Program may be considered for USIA sponsorship, the Endowment does not participate in the evaluation of such applications unless requested to do so by the USIA.

For further information, contact:

United States Information Agency
Arts America Program
301 4th Street, S.W., Room 568
Washington, D.C. 20547
202/485-2799

American Music Center

The National Endowment for the Arts Composer/Librettist Program Collection located at the American Music Center contains scores, recordings, biographical information, and documents relating to the works written by recipients of the Endowment's Composer/Librettist Fellowships. These materials may be borrowed for study by performers, conductors, and other interested people. A catalogue of the materials is available from:

American Music Center
250 West 54th Street, Room 300
New York, New York 10019
212/247-3121

National Endowment Arts Management Fellowships

The National Endowment Arts Management Fellowships bring arts administrators to the Endowment's offices in Washington, D.C. Participants work as members of the Endowment staff and attend seminars and meetings with arts leaders. (202/682-5786)

International Exchange Fellowships

Five fellowships for work and study in Japan are awarded each year to American artists in various disciplines. Fellowships are awarded to outstanding mid-career practicing artists who show promise of becoming leaders in their field. They cover six- to nine-month residencies in Japan. (202/682-5562)

Up to ten fellowships for work and study in France are awarded each year to American artists in various disciplines and to art museum curators. Fellowships are awarded to outstanding mid-career professionals. They cover residencies of up to one year in France. (202/682-5562)

Application Information for Organizations

Legal Requirements

By law, the National Endowment for the Arts may support only those organizations that:

- Are tax-exempt.[1] Organizations qualifying for this status must meet the following criteria:

  (1) No part of net earnings may benefit a private stockholder or individual.

  (2) Donations to the organization must be allowable as a charitable contribution under Section 170(c) of the Internal Revenue Code of 1954, as amended. A copy of the IRS determination letter for tax-exempt status or of the official document identifying the applicant organization as a unit of either state or local government must be submitted with each application.

- Comply with Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, the Age Discrimination Act of 1975, and, where applicable, Title IX of the Education Amendments of 1972. Title VI, Section 504, and the Age Discrimination Act bar discrimination on the basis of race, color, national origin, personal handicap, or age in Federally assisted projects. Title IX prohibits discrimination on the basis of sex in Federally assisted education programs and activities. You must file an "Assurance of Compliance" form with the Grants Office of the National Endowment for the Arts. A form is provided at the back of these guidelines.

- Compensate professional personnel, laborers, and mechanics on Arts Endowment supported projects at no less than prevailing minimum compensation as defined by the Secretary of Labor in parts 3, 5, and 505 of Title 29 of the Code of Federal Regulations. A copy of part 505 is available from the Endowment's Grants Office upon request.

[1]Generally speaking, in American Samoa, Guam, the Northern Mariana Islands, and the U.S. Virgin Islands, U.S. tax laws have an application similar to that in the United States. However, in the Commonwealth of Puerto Rico, owing to special income exemptions, the application differs. Nevertheless, in all these areas arts organizations should be aware of their need to obtain tax-exempt status in order to qualify for Endowment support. Applications and inquiries concerning this matter may be made to the Internal Revenue Service's Exempt Organization Office, 31 Hopkins Plaza, Baltimore, Maryland 21201.

To Help Us Gather Information

In connection with Title VI of the Civil Rights Act of 1964[1] the National Endowment for the Arts is seeking pertinent information and thoughtful advice concerning minority participation in the arts. As part of this effort, we are requesting information from applicant organizations regarding minority involvement at the artistic, administrative, board, and audience/participant level. Specifically, we would be interested in learning about the racial and ethnic composition of communities served by your organization, special programs and services provided to those communities, and the present or proposed membership in any planning or advisory body connected with your organization. In addition, we welcome any ideas or suggestions which might assist efforts to strengthen and expand minority participation in the arts at all levels.

[1]Title VI provides that no person in the United States shall, on the grounds of race, color, or national origin, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any program or activity receiving Federal financial assistance.

[2]"Minority" here includes American Indian or Alaskan Native; Asian or Pacific Islander; Black, not of Hispanic origin; Hispanic; other ethnic groups.

Methods of Funding for Organizations

Two types of grant funds are available to organizations applying under these guidelines: Program Funds and Treasury Funds. They are both explained below.

Program Funds

Program Fund grants to organizations usually must be matched at least one-to-one by nonfederal funds. Applicants must show (in Section X of the Organization Grant Application Form) that at least half the cost of the project will be met by the applicant. Anticipated sources of matching funds must be identified. Budgeted funds, as well as newly raised funds, generally may be used to match the Endowment grant.

Treasury Funds

Treasury Fund grants, designed to help applicants increase or sustain nonfederal contributions, generally must be matched with at least three nonfederal dollars for each Federal dollar. They are not available for projects or in amounts different from those specified in the regular guidelines.

Organizations applying for a Treasury Fund grant should so indicate in Section VII of the Organization Grant Application Form. The process of applying for and receiving Treasury Fund grants is similar to that for Program Fund grants. The amount requested from the Endowment, however, may not exceed 25% of the total project cost.

The release of Federal funds is contingent upon the following: an applicant's securing and documenting for the Endowment, pledges and/or private donations at least equal to the amount of Federal funds; and the approval by the Endowment of this documentation. This is referred to as the first match. The remaining minimum project cost (at least double the Federal monies) must be met with additional matching funds secured by the grantee organization.

For example:

Endowment grant	$20,000
First match by applicant	$20,000
Additional matching by applicant	$40,000
Minimum project cost	$80,000

Organizations interested in applying for a Treasury Fund grant are urged to contact the Program before applying.

Instructions for Completing Project Grant Application Form NEA–3 (Rev.)

These instructions are keyed to the numbered sections of the application form immediately following:

I. **Applicant organization.** The name provided here must be identical to that in the IRS determination letter for tax-exempt status or in the official document identifying the organization as a unit of either state or local government.

II. **Category under which support is requested.** Please check the appropriate category by checking one of the following at the top of the application:

Music Professional Training
Career Development Organizations for Solo Recitalists and Ensembles
Music Recording
Centers for New Music Resources
Services to Composers
Special Projects

III. **Period of support requested** is the span of time necessary to plan, execute, and close out the proposed project. Generally, the Endowment limits its financial participation in any project to 12 months or less.

IV. **Summary of project description.** In the space provided, *specify clearly* how the requested funds will be spent. Please refer to "We Fund," "Project Examples," and "Review Criteria" under the appropriate category.

V. **Estimated number of persons expected to benefit from this project** is the total audience members, participants, students, or others (excluding employees and performers) who are anticipated to benefit directly.

VI. **Summary of estimated costs** is a recapitulation of direct costs and indirect costs as shown on the second and third pages of the application form. See instruction IX for further explanation.

VII. **Total amount requested from the National Endowment for the Arts.** The amount requested should be rounded to the nearest $10. For organizational grants, the amount shown here should not be more than 50% of the Total Project Costs in Section VI; for Music Recording grants to individuals, the Amount Requested should not exceed two-thirds of the Total Project Costs. Please indicate whether you are requesting Program Funds, Treasury Funds, or a combination (see also "Methods of Funding," page 32).

VIII. **Organization total fiscal activity** (individual applicants under Music Recording need not complete this section).

A. **Expenses** should include Arts Endowment projects funded and anticipated.

B. **Revenues, grants & contributions** should include Endowment grants received and anticipated.

IX. **Budget breakdown of summary of estimated project costs.**

A. **Direct costs** are those which can be specifically identified with the project.

1. **Salaries and wages** must be estimated at rates no less than prevailing minimum compensation as set out in the Code of Federal Regulations. See page 31. Fringe benefits may be included here only if not included as indirect costs.

2. **Supplies and materials** include consumable supplies, raw materials for the fabrication of project items, and items costing less than $500 or with an estimated useful life of less than two years.

(Continued on next page)

Instructions for Completing Project Grant Application Form NEA–3 (Rev.), continued

3. **Travel** must be estimated according to the applicant's established travel practice, providing that the travel cost is reasonable and all travelers use transportation costing no more than air coach accommodations. **Foreign travel is not generally funded under these categories.**

4. **Permanent equipment** includes purchased equipment costing $500 or more with an estimated useful life of two or more years. Equipment purchase is not assisted under any of the categories in these guidelines except Centers for New Music Resources.

5. **Fees for service and other expenses** include consultant and artist fees, honoraria, contractual services, rental of space or equipment, telephone, photocopying, postage, and transportation of items other than personnel. With consultant and artist fees, honoraria, or contracts for personal or professional services, please specify number of persons and applicable fee, rate, or amount of each. Do not include entertainment, fines and penalties, bad debt costs, contingencies, or costs incurred before the beginning of the official grant period.

B. **Indirect costs** are those costs incurred for common or joint objectives and not readily assignable to specific activities. They may be computed by the application of an indirect costs rate established as a result of negotiation with the National Endowment for the Arts Audit Office, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506, or another Federal agency.

X. **Contributions, grants, and revenues.** The Arts Endowment generally requires each organizational applicant to obtain at least half the total cost of each project from nonfederal sources. Individual applicants under Music Recording must obtain at least one-third the total cost of each project from nonfederal sources. Specify all sources of matching funds.

A. **Contributions:**

1. **Cash** donations anticipated for this project, and

2. **In-kind contributions** at the fair-market value of essential items that are wholly or partially consumed on the project. In-kind contributions must also be reflected in the total project cost.

B. **Grants** include all or a pro rata share of anticipated grants either wholly or partially restricted for use on this project. (Do not include the grant requested by this application.) A grant is generally characterized by written authority to spend up to a specified amount of money for a specified purpose.

C. **Revenues** include all other funds, regardless of source, expected to be used on this project.

XI. **State Arts Agency notification** urges each applicant to advise his or her state arts agency that this application is being made.

XII. **Certification** must be signed by an official of the applicant organization with legal authority to obligate the organization.

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Music

Project Grant Application Form NEA–3 (Rev.)

Applications must be submitted in triplicate and mailed to: Grants Office/[letters for the category under which you are applying; see item II below], 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506

I. Applicant Organization (name, address, zip)

II. Category under which support is requested:

- ☐ Music Professional Training (MPT)
- ☐ Career Development Organizations for Solo Recitalists and Ensembles (CD)
- ☐ Music Recording (REC)
- ☐ Centers for New Music Resources (CTR)
- ☐ Services to Composers (STC)
- ☐ Special Projects (MSP)

III. Period of support requested:

Starting ____ / ____ / ____
month day year

Ending ____ / ____ / ____
month day year

Project Director: _____

Telephone: _____

IV. Summary of project description (Specify clearly how the requested funds will be spent.)

V. Estimated number of persons expected to benefit from this project

VI. Summary of estimated costs (recapitulation of budget items in Section IX)

Total costs of project (rounded to nearest ten dollars)

A. Direct costs

Salaries and wages	$
Fringe benefits	
Supplies and materials	
Travel	
Permanent equipment	
Fees and other	
Total direct costs	$
B. Indirect costs	$
Total project costs	$

VII. Total amount requested from the National Endowment for the Arts: . . . . . $

NOTE: This amount (Amount requested): $

PLUS Total contributions, grants, and revenues (X., page 3): +

MUST EQUAL Total project costs (VI. above): =

☐ Please check if your request includes Treasury Fund monies

VIII. Organization total fiscal activity

	Most recently completed fiscal year (Ending ____ / ____) month year	Estimated for current fiscal year (Ending ____ / ____) month year
A. Expenses	1. $	2. $
B. Revenues, grants, & contributions	1. $	2. $

Do not write in this space

IX. Budget breakdown of summary of estimated costs

A. Direct costs

1. Salaries and wages

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount $

Total salaries and wages $
Add fringe benefits $
Total salaries and wages including fringe benefits $

2. Supplies and materials (list each major type separately)

	Amount $

Total supplies and materials $

3. Travel

Transportation of personnel

No. of travelers	from	to	Amount $

Total transportation of personnel $

Subsistence

No. of travelers	No. of days	Daily rate	$

Total subsistence $
Total travel $

IX. Budget breakdown of summary of estimated costs (continued)

4. Permanent equipment
NOT APPLICABLE EXCEPT FOR CENTERS FOR NEW MUSIC RESOURCES

	Amount $
Total permanent equipment	$

5. Fees for services and other expenses (list each item separately)

	Amount $
Total fees and other	$

B. Indirect costs

Rate established by attached rate negotiation agreement with National Endowment for the Arts or another Federal agency

Rate ..... % Base $ .....

Amount $

X. Contributions, grants, and revenues (for this project)

A. Contributions

1. Cash

	Amount $

2. In-kind contributions (list each major item)

Total contributions	$

B. Grants (do not list anticipated grant from the Arts Endowment)

	$
Total grants	$

C. Revenues

	$
Total revenues	$
Total contributions, grants, and revenues for this project	$

XI. State Arts Agency notification

The National Endowment for the Arts urges you to inform your State Arts Agency of the fact that you are submitting this application.

Have you done so? _____ yes _____ no

XII. Certification

We certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge.

Authorizing official(s)

Signature X _____ Date signed _____
Name (print or type)
Title (print or type)
Telephone (area code)

Signature X _____ Date signed _____
Name (print or type)
Title (print or type)
Telephone (area code)

Project director

Signature X _____ Date signed _____
Name (print or type)
Title (print or type)
Telephone (area code)

*Payee (to whom grant payments will be sent if other than authorizing official)

Signature X _____ Date signed _____
Name (print or type)
Title (print or type)
Telephone (area code)

*If payment is to be made to anyone other than the grantee, it is understood that the grantee is financially, administratively, and programmatically responsible for all aspects of the grant and that all reports must be submitted through the grantee.

BE SURE TO DOUBLE CHECK THE "HOW TO APPLY" SECTION FOR YOUR CATEGORY FOR ALL MATERIALS TO BE INCLUDED IN YOUR APPLICATION PACKAGE. LATE APPLICATIONS WILL BE REJECTED. INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information:
The Endowment is authorized to solicit the requested information by Section 5 of the National Foundation on the Arts and the Humanities Act of 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearings. Failure to provide the requested information could result in rejection of your application.

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Music Professional Training
Supplementary Information Sheet
Fiscal Year 1987

ALL MUSIC PROFESSIONAL TRAINING APPLICANTS SHOULD COMPLETE THIS FORM.

The original and one copy of this form (all three sides) must be sent with all other required application materials to: Grants Office/MPT, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue N.W., Washington, D.C. 20506.

Name of institution _____ Date: _____

I. A. Total number of graduates* over the past five years: _____
B. Total number of graduates over the past five years who are currently full-time professional musicians: _____

*The use of the word "graduate" does not necessarily mean from a degree-granting program.

Please break I.B. down by the following areas. If a musician is engaged in more than one musical activity, indicate only that activity to which the majority of his or her time is devoted. Each individual should be counted in one category only.

1. Performing
   a) Chamber _____
   b) Choral _____
   c) Jazz _____
   d) New Music _____
   e) Orchestra _____
   f) Opera _____
   g) Soloist _____
   h) Other (specify) _____
2. Composing _____
3. Conducting _____
4. Teaching _____
5. Administration _____

NOTE THAT A LIST PROVIDING THE NAME AND CURRENT PROFESSIONAL AFFILIATION(S) OF EACH INDIVIDUAL WHO HAS GRADUATED IN THE PAST FIVE YEARS IS REQUIRED AS PART OF YOUR APPLICATION PACKAGE.

II. Number of applicants, admissions and faculty

	1983–84	1984–85	1985–86	1986–87	Projected 1987–88
1. Undergraduate applicants					
2. Undergraduate admissions					
3. Graduate applicants					
4. Graduate admissions					
5. Faculty					
a. Full-time faculty					
b. Part-time faculty					
c. Total faculty (a + b)					

III. Number of students enrolled

	1983–84			1984–85			1985–86			1986–87			Projected 1987–88		
	Full	Part	Total	Full	Part	Total	Full	Part	Total	Full	Part	Total	Full	Part	Total
1. Bachelors program															
2. Masters program															
3. Doctoral program															
4. Other programs**															
5. Total (items 1–4)															

**Specify types of programs:

(Continued on reverse)

Music Professional Training Supplementary Information Sheet (Continued) Fiscal Year 1987

ALL MUSIC PROFESSIONAL TRAINING APPLICANTS SHOULD COMPLETE THIS FORM

Name of institution _____

IV. Scholarships and fellowships awarded

	1983–84			1984–85			1985–86			1986–87			Projected 1987–88		
	No.	Amt.	Total	No.	Amt.	Total	No.	Amt.	Total	No.	Amt.	Total	No.	Amt.	Total
1. Undergraduate scholarships															
a. Full scholarships		$	$		$	$		$	$		$	$		$	$
b. Half scholarships		$	$		$	$		$	$		$	$		$	$
c. Partial scholarships*		$	$		$	$		$	$		$	$		$	$
d. Total (items a–c)		$	$		$	$		$	$		$	$		$	$
2. Graduate scholarships		$	$		$	$		$	$		$	$		$	$
a. Full scholarships		$	$		$	$		$	$		$	$		$	$
b. Half scholarships		$	$		$	$		$	$		$	$		$	$
c. Partial scholarships*		$	$		$	$		$	$		$	$		$	$
d. Total (items a–c)		$	$		$	$		$	$		$	$		$	$
3. Fellowships		$	$		$	$		$	$		$	$		$	$
a. Full fellowships		$	$		$	$		$	$		$	$		$	$
b. Half fellowships		$	$		$	$		$	$		$	$		$	$
c. Partial fellowships*		$	$		$	$		$	$		$	$		$	$
d. Total (items a–c)		$	$		$	$		$	$		$	$		$	$

*For partial scholarships and fellowships, provide the average amount.

V. Percentages

	1983–84	1984–85	1985–86	1986–87	Projected 1987–88
1. % of undergraduate students awarded scholarships	%	%	%	%	%
2. % of graduate students awarded scholarships	%	%	%	%	%
3. % of students awarded fellowships	%	%	%	%	%
4. % of minority students	%	%	%	%	%
5. % of minority students on fellowship or scholarship	%	%	%	%	%

VI. Attach two copies of a statement outlining the institution's procedures for recruiting and awarding music scholarships and fellowships (i.e., how students are selected, how amounts are determined, the amount of aid to students in various major fields of concentration). Please note any special efforts underway to recruit women and minority group members.

VII. List below the instrument and/or voice classification of proposed scholarship recipients in 1987–88.

(Continued on next page)

Music Professional Training
Supplementary Information Sheet (Continued)
Fiscal Year 1987

ALL MUSIC PROFESSIONAL TRAINING APPLICANTS SHOULD COMPLETE THIS FORM.

Name of institution _____

VIII. FINANCIAL INFORMATION (FOR MUSIC PROFESSIONAL TRAINING PROGRAM ONLY)

	1983–84	1984–85	1985–86	1986–87	Projected 1987–88
1. Fund balance at beginning of season	$	$	$	$	$
2. Total expenses	$	$	$	$	$
3. Total income	$	$	$	$	$
4. Surplus (deficit) at year end*	$	$	$	$	$
5. Accumulated surplus (deficit)	$	$	$	$	$
6. Other net adjustments**	$	$	$	$	$
7. Balance year end	$	$	$	$	$

8. How much support, if any, did you receive from:	1983–84	1984–85	1985–86	1986–87	Projected 1987–88	
a. States Arts Agency	$	$	$	$	$	
b. Local government sources	$	$	$	$	$	
c. Arts Endowment other than Music Program (Specify sources at right)	$	$	$	$	$	_____
	$	$	$	$	$	_____
	$	$	$	$	$	_____

*Attach a separate sheet with plans for reducing a deficit or utilizing a surplus.
**Attach a separate sheet with an explanation of other net adjustments.

IX. OTHER ENDOWMENT GRANTS AND APPLICATIONS

List below any grants you have received from the Arts endowment (including the Music Program) in the past two years. Also note any applications you have made or intend to make to the Arts Endowment this year. Indicate if a grant (G) or a pending application (A). Attach a separate sheet if necessary.

Program	*Fiscal Year*	*Amount*	*Brief Description*

OMB No. 3135–0052 Expires 11/30/86

Career Development Organizations for Solo Recitalists
Supplementary Information Sheet
Fiscal Year 1987

This form should be completed by all applicants under Career Development Organizations for Solo Recitalists. Orchestras applying under Career Development Organizations for Ensembles should complete the Pilot Residency Projects Supplementary Information Sheet on pages 45–46.

The original and one copy of this form (both sides) must be included as part of your application package and mailed to: Grants Office/CD, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506.

Name of applicant: _____ Date: _____

I. FINANCIAL INFORMATION
(Do not include in-kind contributions)

	1983–84	1984–85	1985–86	1986–87	Projected 1987–88
1. Fund balance at beginning of season	$	$	$	$	$
2. Total expenses	$	$	$	$	$
3. Total income	$	$	$	$	$
4. Surplus (deficit) at year end*	$	$	$	$	$
5. Accumulated surplus (deficit)	$	$	$	$	$
6. Other net adjustments**	$	$	$	$	$
7. Balance year end	$	$	$	$	$
8. Total artist fees paid	$	$	$	$	$
9. Value of other artist benefits provided***	$	$	$	$	$

10. How much support, if any, did you receive from:

	1983–84	1984–85	1985–86	1986–87	Projected 1987–88
a. State Arts Agency	$	$	$	$	$
b. Local government sources	$	$	$	$	$
c. Arts Endowment other than Music Program (specify sources at right)	$	$	$	$	$
	$	$	$	$	$
	$	$	$	$	$

*Attach a separate sheet with plans for reducing a deficit or utilizing a surplus.
**Attach a separate sheet with an explanation of other net adjustments.
***Including publicity materials, booking costs, marketing, etc.; you may attach a breakdown of these costs on a separate sheet if you wish).

II. PROGRAM INFORMATION

	1983–84	1984–85	1985–86	1986–87 (est.)	1987–88 (est.)
No. of artists on your roster for whom you have booked recitals					
Total no. of recitals booked for these artists by your organization					
No. of concerts on your series					

(continued on reverse)

Career Development Organizations for Solo Recitalists
Supplementary Information Sheet (Continued)
Fiscal Year 1987

Name of applicant: _____ Date: _____

III. CONCERT INFORMATION

Please photocopy this sheet and use it to supply concert information for each of the artists on your roster for the 1983–84 through 1987–88 seasons. Use a separate sheet for each artist (more than one may be needed for artists with many bookings); be sure to start a new sheet for each different artist. Please asterisk each recital performance which included residency activity such as a master class, lecture-demonstration, workshop, etc., and briefly describe such activity.

Name of artist: _____ Season: _____

Instrument or voice classification: _____

Date and location of performance	Brief description of activity	Fee paid

OMB No. 3135–0052 Expires 11/30/86

Career Development Organizations for Ensembles Fiscal Year 1987

Pilot Residency Project Supplementary Information Sheet

ONLY APPLICANTS TO THE PILOT RESIDENCY PROJECT SHOULD COMPLETE THIS FORM.

The original and one copy of this form (both sides) must be sent with all other required application materials to: Grants Office/CD, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506.

Name _____ Date _____

Name of faculty member supervising the residency (if applicable) _____

Name of ensemble _____

Members of ensemble, instrument or voice, and program with which they are affiliated (if applicable). Indicate the ensemble coordinator.

NAME	INSTRUMENT OR VOICE	PROGRAM (if applicable)

Number of concerts by the ensemble in the past year _____
(Include sample programs.)

Location of residency _____

Approximate time period during which the residency will be held _____

(Continued on reverse)

Career Development Organizations for Ensembles Fiscal Year 1987

Pilot Residency Project Supplementary Information Sheet (Continued)

FOR PILOT RESIDENCY APPLICANTS ONLY

Name of applicant: _____ Date: _____

In the space below, please submit a detailed plan for the residency including location, types of programs to be included (e.g. young people's concerts, media presentations, workshops, etcetera), proposed repertoire, time involvement of the ensemble, and the supervising faculty member or the orchestra's coordinator for the ensemble.

OMB No. 3135–0052 Expires 11/30/86

Music Recording Fiscal Year 1987

Supplementary Information Sheet A

Individual applicants should complete this form and Supplementary Information Sheet B on page 49; organizational applicants should complete Supplementary Information Sheets B and C on pages 49, 51 and 52.

The original and one copy of this form (both sides) must be sent with all other required application materials to: Grants Office/REC, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506.

Name of applicant: _____ Date: _____

U.S. citizenship: ☐ Yes ☐ No (Visa number: _____)
Birth date: _____ Place of birth: _____
Major instrument: _____ Other instruments: _____

Career summary or background. (Do not continue on additional pages. Resume must be included in your application package.)

List recordings issued over the last four years. Specify American works.*

Title	Composer	Date of Composition	Ensemble or Participating Artists	Date of Recording	Label	Number of Recordings Sold

*If more space is needed, you may attach an additional 8½″ × 11″ sheet. Be sure to include the applicant's name on that sheet.

(Continued on reverse)

Music Recording Fiscal Year 1987

Supplementary Information Sheet A (Continued)

Name of applicant: _____ Date: _____

Education

Name of institution	Major area of study	Inclusive dates	Degree

Fellowships or grants previously awarded

Name of award	Area of study	Inclusive dates	Amount

Present employment

Employer	Position/Occupation	Salary

Prizes/Honors received	Membership/professional societies

OMB No. 3135–0052 Expires 11/30/86

Music Recording Fiscal Year 1987

Supplementary Information Sheet B

All Music Recording applicants—Individuals and organizations—should complete this form. Individuals should also complete Supplementary Information Sheet A on pages 47–48; organizations should also complete Supplementary Information Sheet C on pages 51–52.

The original and one copy of this form must be sent with all other required application materials to: Grants Office/REC, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506.

Name of applicant: _____ Date: _____

In the space below, please detail your marketing and promotion plans for the project for which you are requesting Endowment support.

In the space below, please detail your distribution plans for the project for which you are requesting Endowment support.

OMB No. 3135–0052 Expires 11/30/86

Music Recording Fiscal Year 1987

Supplementary Information Sheet C

To be completed by performing, presenting, recording and distribution organizations, in addition to Supplementary Information Sheet B on page 49.

The original and one copy of this form (both sides) must be sent with all other required application materials to: Grants Office/REC, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506.

Name of applicant: _____ Date: _____

I. RECORDING AND DISTRIBUTION COMPANIES ONLY

Number of years in existence: _____

Number on mailing list (U.S. only): _____

Estimated number of stores which stock recordings produced or distributed by applicant (U.S. only): _____

Number of copies per title sent to radio stations (U.S. only): _____

Number of copies per title sent to print reviewers (U.S. only): _____

Works recorded (recording company applicants) or distributed (distribution company applicants) over the past four years. List American works first.*

Title	Composer	Date of Composition	Date of Recording	Label	Performing Group	Number of Recordings Sold

II. RECORDING COMPANIES ONLY

Total number of recordings produced in the past four years: _____

III. PERFORMING AND PRESENTING ORGANIZATIONS ONLY

Performing organizations list works recorded over the past four years. Presenting organizations list only works recorded over the past four years by the performing group which will be recorded under this application. List American works first.*

Title	Composer	Date of Composition	Date of Recording	Label	Number of Recordings Sold

*If more space is needed, you may attach an additional 8½" × 11" sheet. Be sure to include the applicant's name on that sheet.

(Continued on reverse)

Music Recording Fiscal Year 1987

Supplementary Information Sheet C (Continued)

Name of applicant: _____ Date: _____

IV. TOTAL FISCAL ACTIVITY

	1984–85	1985–86	1986–87	Estimated 1987–88
1. Fund balance at beginning of year	$	$	$	$
2. Total expenses (= VIII.A on page 35)	$	$	$	$
3. Total income (= VIII.B on page 35)	$	$	$	$
4. Surplus (deficit) at year end*	$	$	$	$
5. Accumulated surplus (deficit)	$	$	$	$
6. Other net adjustments**	$	$	$	$
7. Balance at year end	$	$	$	$

8. How much support, if any, did you receive from:	1984–85	1985–86	1986–87
(a) State Arts Agency	$	$	$
(b) Local government sources	$	$	$
(c) Arts Endowment other than Music Program (specify sources)	$	$	$
	$	$	$
	$	$	$

*Explain briefly your plans for reducing a deficit or utilizing a surplus:

**Explain briefly other net adjustments:

V. OTHER ENDOWMENT GRANTS AND APPLICATIONS

List below any grant you have received from the Arts Endowment (including the Music Program) in the past two years. Also note any applications you have made or intend to make to the Arts Endowment this year.

Program	Fiscal Year	Amount	Brief Description

OMB No. 3135–0052 Expires 11/30/86

Music Centers for New Music Resources Fiscal Year 1987

Supplementary Information Sheet

The original and one copy of this form (both sides) must be sent with all other required application materials to: Grants Office/CTR, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506.

Name of applicant: _____ Date: _____

Number of years in existence: _____

Total number of staff using the facility: _____

Total number of students using the facility: _____

Use of facility in last two years

	Number	% of time	Number of Works Produced
Staff			
Students			
Other professional composers			
Total		100%	

Do you have a long-term equipment acquisition plan? Yes ___ No ___
If yes, please describe:

Is your center primarily a teaching facility or a professional composers' facility? Explain.

(Continued on reverse)

Music Centers for New Music Resources Fiscal Year 1987

Supplementary Information Sheet (Continued)

Name of applicant: _____ Date: _____

In the space below, please detail the facility's artistic achievements for the past two or three years and your goals for the next three to five years.

Assurance of Compliance with National Endowment for the Arts Regulations under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, the Age Discrimination Act of 1975, and Title IX of the Education Amendments of 1972.

_____ (hereinafter called the "Applicant")
Hereby Agrees that it will comply with Title VI of the Civil Rights Act of 1964 (42 U.S.C. 2000d et seq.), Section 504 of the Rehabilitation Act of 1973 (29 U.S.C. 794), the Age Discrimination Act of 1975 (42 U.S.C. 6101 et seq.), and, where applicable, Title IX of the Education Amendments of 1972 (20 U.S.C. 1681 et seq.) as well as all regulations of the National Endowment for the Arts issued pursuant to these statutes. Title VI, Section 504, and the Age Discrimination Act prohibit discrimination on the basis of race, color, national origin, handicap, or age in any program of activity receiving Federal financial assistance. Title IX prohibits discrimination on the basis of sex in any education program receiving Federal financial assistance. The Applicant **Hereby Gives Assurance** that it immediately will take any measures necessary to comply.

This assurance shall obligate the Applicant for the period during which the Federal financial assistance is extended. There are two exceptions. If any personal property is acquired with Endowment assistance, this assurance shall obligate the Applicant for the period during which it retains ownership or possession of that property. If any real property or structure is improved with Endowment support, this assurance shall obligate the Applicant or any transferee for as long as the property or structure is used for the grant or similar purposes.

This assurance is given in connection with any and all financial assistance from the Endowment after the date this form is signed. This includes payments after such date for financial assistance approved before such date. The Applicant recognizes and agrees that any such assistance will be extended in reliance on the representations and agreements made in this assurance, and the United States shall have the right to seek judicial enforcement of this assurance. This assurance is binding on the Applicant, its successors, transferees, and assignees, and on the authorized official whose signature appears below.

_____

Applicant

_____

Applicant's mailing address

_____

_____

_____

By (President, Chairman of the Board, or comparable authorized official)

_____

Dated

Assurance Explanation

Title VI of the Civil Rights Act of 1964 provides that no person in the United States shall, on the grounds of race, color or national origin, be excluded from participation in, be denied the benefits of, or otherwise be subjected to discrimination under any program or activity receiving Federal financial assistance. Section 504 of the Rehabilitation Act of 1973 provides for nondiscrimination in Federally assisted programs on the basis of handicap. The Age Discrimination Act of 1975 provides for nondiscrimination in Federally assisted programs or activities on the basis of age. Subject to certain exceptions, Title IX of the Education Amendments of 1972 prohibits the exclusion of persons on the basis of sex from any education program or activity receiving Federal financial assistance.

As a condition to approval of a grant, Arts Endowment regulations require all organizational applicants to execute the "Assurance of Compliance" form, whether or not a comparable form has been filed with another agency.

The Applicant referred to in the form is the organization itself, whose chief executive officer or comparable official should sign. The name and title of the organization and of the official should be typed on the form. The signed original should be returned with other required materials to the Arts Endowment's Grants Office. It should be noted that signing this form indicates a commitment to comply with the four statutes referred to herein.

National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

Official Business

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for the Arts
NEA-635

U.S.MAIL

Cassette Information Card

Name of Applicant _____

Title of Work	Composer	Date of Recording	Conductor (if applicable)

Preferred Listening _____
(indicate counter numbers)

Cassette of Composer(s)/Music Recording Applicants

Title of Work	Composer	Date of Recording	Performing Artist(s)/ Ensemble(s)

Preferred Listening _____
(indicate counter numbers)

For Arts Endowment Use Only:

Cassette	**received**	
Score	**received**	**returned**
Libretto	**received**	**returned**
Disc	**received**	**returned**

Fiscal Year 1987
Music Professional Training
Music Recording
Centers for New Music Resources

Application Acknowledgment Card
To be completed by all applicants

Please address the reverse side of this card and enclose it with your application. This card will be returned to you to acknowledge receipt of your application at the Endowment. In all future inquiries please refer to your application number which is:

Application Number—Arts Endowment Use Only — Date

Please check below the category in which you are applying:

- ☐ Music Professional Training
- ☐ Career Development Organizations
- ☐ Music Recording
- ☐ Services to Composers
- ☐ Centers for New Music Resources
- ☐ Special Projects

FY 1987 Cassette Information Card
Music Professional Training
Music Recording
Centers for New Music Resources

Both sides to be completed

Application Number—Arts Endowment Use Only — **Date**

INFORMATION BELOW TO BE FILLED IN BY APPLICANT:

Contact

Name of Organization

Address (notification will be sent to this address)

City, state, zip code

Telephone number with area code

Amount requested — **Category**

National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

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